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| |

By Richard Cobb

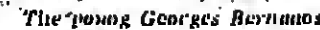
Le Crapaultillo began life as trench news-sleazie, the former in 1917, and the joyful and morose-sly, timorous, and gallows-sleazie, the founder of the latter, a vicar if ever there was one—and the author of that masterpiece of bachelor houleurdry *Heretere, La Boine vie*—spent much longer nictically in the trenches than any other Frenchman of letters. He was, however, a man of letters, and, like Busse, Drieu and Bernanos did not enjoy the monopoly of being literary *uncleans combattants*, though

Bernanos went even further, harnessing his Gail to the exclusive task of his own individual salvation. With much more than a little, he thought that must never be withheld from him, just he heat his heels against the wall, like a child, and baked a cake: Catholicism was to be his. Catholicism, his, his, his, brooding gloom, landscape, a centrophobia to which there was little place for hope: a very Platonic sort of nihilism, a religion that held out no hope, no promise, no restlessness quest for perfection, as like a twentieth-century Camille he nursed his cirrus from country to country, from the sea to the land, from Brazil to Brazil, from Tulaia, in search of the lunatic cemeteries that he needed to satisfy his craving for disaster on the ground. He took his own life and he looked into himself—and, unfortunately, they spent an awful lot

The novelists under review, however, emerge as more rounded, if not more honest. In the author's patient analysis of their differences, then to such gratuitous accidents as that they were born within twenty years of one another, and that one was French and the other a Scotch mother and an English father—Barbussa had a Scottish mother and a Jewish father—the same gregarious combination as that which earlier produced the Intrigant, Louis Rossel—and though Bernanos is less insistent, if doubtful claims, too, to be a Jew and an Englishman—fought in the First World War. When we get down to particulars, we discover that the book is like a sandwich, with the meat in the middle: Barbussa is a dull dog, Bernanos is a brilliant writer, and the mouth *châter*: always, nasty about something or other; but Drieu is a complex character, full of doubt, and often capable of looking out of himself and his escapings from his interior-image. There, not much to be said. Barbussa, a man of uncomplicated but immense conceit, prepared to

Nor does Burnanos offer great problems. He was certainly a writer in quite a different class from the rhetorical Barbusse and the rather muddy, obscure Benda, but he was as predictable in the regular swerves of his political affinities, as Barbusse was in his devotion to the party line. His quarrels, always violent and noisy, were with the left wing sort of seasonal punctuality, as one fascist or near-fascist group after another failed to come up to his own demanding standards of consistency. He tried to grow his mustache, including two spells with Action Française, an Interlude with Coty's Solidarité Française, a short honeymoon with the Spanish Felange, and a brief flirtation with the French Communist Party, before settling on the French far right, the *Jeune France*, but he discovered them all falling. His manner of denunciation is equally predictable—the door slammed, screams of victimhood, a few more words, and the screaming felangs were taken completely by surprise when he turned against them and his ecclesiastical supporters, as a result of what he had himself witnessed in Mulsanne in the case of the *Jeune France* during the War. He was in fact much too much of an individualist, and anarchist of the right, ever to have been readily disciplined in any organized group. He was, therefore, often consistent features in his

The central section of the book, over a quarter of the whole study, is devoted to the complicated case of Drieu in Rochelle. Dr Field is undoubtedly right, as to having been a victim of the marriage, and of Gilles the *place d'honneur* in his study of politics and literature and their interplay, if only because his career poses, in especially convincing fashion, even today, the problem of ingrained ambivalence of collaboration, at least in an intellectual and artistic form. Drieu is certainly not easy to read, and if Barbusse wrote the third, the fourth and the fifth, the decadent, the *mandarin*, the dandy, who clung so desperately to violence as to the one means of escape from despair, expressed his wish to die, it is not of course of obscurity. His novels—and more than *Le Feu follet*—thankfully to the atmosphere of cloying decadence and carefully cultivated pastiche, leave a reader, like a milked impression of disgust.



Perhaps much of this might have been attributed to his own pouch, rounding shoulders and building head, as revealed to us in one of the illustrations to *Alexandre Hamelin*. The *Apollon* reviewer, perhaps Dr. Field, had not sufficiently emphasized the homosexual undertones of much of Drieu's work? Drieu's "divine surprise" at the sight of the young soldierage of Hitler's armies is, similarly to their own, a "divine surprise" as expressed by Henri de Montherlant in *Le Soliste de Juin*. Both novelists delight in depicting the humiliation of the female characters in their books, though Drieu never produced anyone as revulsively cruel as the female. Certainly this is not the wonder of Drieu's apparent succession of mistresses might not have merely been part of the decadent, pu-erile of Interior—furnishing and exterior competition, as deliberately provocative a technique as the "observed" *Peau de l'ordinaire*—though one suspects rather depraved, child-like—not the only witness to have insisted on the homosexual climate of certain of the novels. But the reviewer is right. Not that that will take us very far.

draw up a personal balance-sheet of his own commitments, withdrawing into his aver-procent private world of disillusionment and total gloom. He had never loved anything less than his moderate gloomy.

But he was in his element, as never before. This decadent scene was uniquely placed to appreciate the strange sickly flower of intellectual collaboration, the unbelieved-to-be-possible marriage of Dostoievski's *Les Boies du Bonheur*, L'Eternel Retour and La Nuit Fantastique. The nightmare quality of such scenes—as full of brooding menace as the prelude to the game in *Les Femmes*—would have had no irresistible appeal to the bourgeoisie's romantic morbidity. Here instead was something of a new urbanity, created by the exchange of pieces by the flick of an eye without the disaster, or for the perverse Drew, the miracle of Jung's death, the genuine Urthing we

From the black and the mid-coupled, the uncharitable poetry of exegesis. No wonder when, in order to evoke the Paris of 1911, one calls to mind Jules Berry or Ferdinand Leclercq. The poet, however, is not content to endlessly self-examining ego, must have felt that the strange scenic arrangements had been provided by some imaginative German military assignment, to salute back to back the dark, black, gloomy forest of his own ugly forebodings.

As an aesthetic rather than political collaborator, he is unique, emerging, "comme une fleur maldite" in, strange beauty, from a mass of black, black, black, black. The unequal romantic, who despised most of mankind and all of his compatriots—he no doubt derived a very satisfaction from the sense of isolation which he found in himself during the last two years of his life—had at last fulfilled himself, at least according to his own tortuous specifications. The refusal to accept the proffered evacuation for the summer, the decision to remain in Paris, represent the last, sad affirmation of his apurgeois. He had always been a very lonely collaborator; his suicide—the last literary act—was the result on the eve of victory, was the last chosen manifestation of a loneliness that, in adult life, he had only once to shake off briefly for the sake of reading, for the sake of love and over one may not like his novels; *Gilles's* maker seems to have been as unpleasant, as cloyingly covetous as his model. Yet his death represents his own sense of the covering of his own needs, his own always eluding him, denying him the simple happiness of charity, goodness, hope and generosity.

Dr. Fied has succeeded in illustrating a complicated affair in the form of the dramatic poem, three chosen case-histories. His book is an impressive exercise in large-scale alibi history; and it should stimulate others to extend the exonerations to the cause of the Jewish commitment to political exterminism. For, if Barbusse and Aragon were largely alone among converts to communism, fascism drew in, in the end, the vast majority of the ranks of writers. Julien Green, Joughendorf, Giraudoux, Béranger, Paul Collin, and Lucien Rubatou perhaps the French have always tended to spoil their intelligence with the most inhuman and unbridled defense of clerics so extensive and so varied would hardly have been, given the opportunity to develop, even in the ideal circle of the most intelligent and sensitive people, do not give a rap about what *les clercs* have to say. Perhaps it is just as well. For Fied's subject is really about the Jewish subject and not about the Jewish subject.

It is possible that the majority of intellectual converts to

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DAVID and FRANCESCA IRWIN

Scottish Painters At Home and Abroad 1700-1900 508pp and 208 illustrations. Faber and Faber. £25.

A new book on Scottish painting has been long awaited. It is nearly seventy years since James Caw's *Scottish Painting* was published, and no substantial work on the subject has appeared since. Having only Caw and Robert Brydell's *Scottish Art* of twenty years earlier to precede it, David and Francesca Irwin's book represents new research on a heroic scale. It brings together a mass of material not available elsewhere, and includes minor monographs on Ramsay, David Allan, Raeburn, Wilkie, Dyce, and David Scott. It has an extensive bibliography and will provide a quarry for scholars for many years to come. Like a quarry, it lacks clearly conceived design.

Pervariously reading *Scottish Painters* highlights the appreciation of Caw. His work is alive with a passionate commitment to his subject. It sometimes carries away his language, but never clouds his sharp discerning eye. His book is shaped throughout by a clear idea of the unity of his subject, and so he gives in *Scottish Art* a distinct historical identity. The Irwins dismiss Caw as a chauvinist, but the unity that he saw was not just the product of an over-heated Scottish imagination. Their own attempt to work in detail over such a large area clearly made it difficult to attain; but his lack is not inherent in the subject as they define it. It is not *Scottish Painting*, but *Scottish Painters*, not a single historical topic but a series of individuals. They have also made their task more difficult by the arbitrary chronological limits that they have chosen. These in themselves reveal their failure to find a satisfactory historical perspective. Caw's limits, 1620-1900, are arbitrary, but by concentrating on the nineteenth century he overcame the difficulties that they created.

In the period that the Irwins cover neither English nor French art is a school with a single style, and it would be absurd to suggest it; yet each has a clear historical identity. The picture of Scottish art is confused by the fact that so many Scottish painters lived and worked outside their native country, but the remarkable fact is that even so their art remained distinct. This argues for greater unity within the book, and a stronger sense of identity. The question fundamental to any study of this kind therefore is: what was the character of this identity, and what were the conditions that shaped it? The question is not asked, and the answer will be found in the sum of individual biographies and illustrations which is the Irwin's approach. One is left with a group of artists from two centuries with almost no more in common than the accident of their birth.

It does not try to answer this basic question, one of the first steps to emerge is an astonishing continuity lying behind the diverse appearance of Scottish painting. Leaving aside Medina, with whom the Irwins begin their history, a seemingly unbroken line from teacher to pupil stretching from James Norrie at the beginning of the eighteenth century to the pupils of Robert Scott Lauder, some of whom were still working at the beginning of the twentieth.

Alexander Runciman was approached by Robert Norrie, who had James Norrie as his teacher. Runciman's approach to Norrie's painting is a study in the history of Scottish painting. Runciman's approach to Norrie's painting is a study in the history of Scottish painting. Runciman's approach to Norrie's painting is a study in the history of Scottish painting.

Walter Runciman, Ferguson's publisher and Norrie's member of the Cope, expressed the common aspiration of this group when he declared in 1774 that he would make a book of *Scottish Painting* 'not a history, but a picture'. The Cope's aspiration was to make a book of *Scottish Painting* 'not a history, but a picture'. The Cope's aspiration was to make a book of *Scottish Painting* 'not a history, but a picture'.



"The Hommock", by John LaVerre, from *Scottish Painters*.

The Scottish connections

By J. D. Macmillan

friend of James Norrie, who was godfather to one of his sons. Over almost the whole period covered by this book practically every significant Scottish artist is connected to this line of teachers. A sense of identity is scarcely surprising against a background of such continuity.

The Irwins record the group identity of Scottish artists as a social fact in each generation, but fail to recognize it as a continuing artistic one before the foundation of the Royal Scottish Academy in 1838, and even then they regard it as largely a matter of subject. If they had widened their focus in the early part of their study they would have seen how the vital inspiration of Scottish painting was part of a larger cultural phenomenon. In the history of Scottish art and letters Burns, Scott, and Wilkie are the three major figures to achieve international reputation as Scots. They are different in this respect from the group of earlier generations like James Thomson, Ramsay, or Adam Smith who are not as distinctive national figures. Caw's instinct was right when in spite of his avowed intention to deal with Scottish painting from 1620, he treated the first century and a half as an introduction. In spite of the obvious imbalance that resulted, he at least distinguished between two periods, and though he moved the way one generation out of the other, he recognized the need for a change in perspective. The critical moment in Scottish cultural history was around 1770 when the developing European preoccupation with the idea of national identity crossed with the peculiarly Scottish crisis of identity that followed the union with England.

The first products of this new and fertile conjunction were the paintings of Alexander Runciman at Penicuik House done in 1772 with subjects from Ossian and the life of James Oglethorpe. Runciman's approach to Norrie's painting is a study in the history of Scottish painting. Runciman's approach to Norrie's painting is a study in the history of Scottish painting.

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doxy of treatment, and most importantly in his use of landscape. This captured the poetry of the wilder Scottish scene, and allied to the subject and treatment brought about a threefold identification of poetry, history, and place of a kind that has been the basis of the standard image of Scotland ever since. Ferguson shared these ideas. When he set out his poetic philosophy in a poem called "Hannie Content" he made it clear that he used Scots not simply because it was the language of common speech but because it was appropriate to his subject, but because it was the language of the native poetic tradition it had a national and historical dimension. It was in a very particular sense the natural poetic language of Scotland.

These ideas are most easily recognized in the major novels of Walter Scott, whose central preoccupation is the relationship of the past to the present. In his novels he is not log to deal with equally valid expression in history, genre, or landscape, and the development of these ideas can be satisfactorily explained unless the guiding ideas are acknowledged. They are the source of Wilkie's powerful naturalism and his lifelong ambition to paint subjects from Scottish history. The only precedent that the Irwins give to Wilkie is the work of David Allan, but though he was certainly important his talent was too frail to explain by itself the emergence of Scottish genre. His best work, significantly, was in the illustrations to the *Gentle Shepherd* and to Burns's *Scots Songs*. The Irwins do not investigate the common inspiration of Scott and Wilkie further than to comment on the contemporary feeling of a need to record the vanishing "national heritage", but surely such positive creations as "Distraining for Rent" or "The Heart of Midlothian" cannot spring from a merely negative sympathy of something deeper and more urgent.

Wilkie created a highly effective artistic instrument to realize these ideas and through him they shaped nineteenth-century Scottish painting. His influence was still felt in the generation of Pettie and Ormerod, long after his death. Their primary concern had its source in the picture of the "Scottish Connection". His influence was still felt in the generation of Pettie and Ormerod, long after his death. Their primary concern had its source in the picture of the "Scottish Connection".

Walter Runciman, Ferguson's publisher and Norrie's member of the Cope, expressed the common aspiration of this group when he declared in 1774 that he would make a book of *Scottish Painting* 'not a history, but a picture'. The Cope's aspiration was to make a book of *Scottish Painting* 'not a history, but a picture'.

is also true of William Bell Scott, but David Scott, though he was influenced by both Barry and Dilke, must be seen in a Scottish context. His largest picture, "Vasco da Gama", pays direct homage to Runciman.

In the later nineteenth century, Scottish painting, like English, showed great diversity. There is, however, still a core of continuity. Scotland did not have the academic tradition that made the Pre-Raphaelite revolt necessary in England and which conserved itself later in the century. Instead Scottish painters whose main preoccupation was landscape and genre continued to know their work on the direct and unselfconscious observation of nature. It must have been this that established their sympathy with developing naturalism in the continent, first in Holland, then in France, and it is hard to believe that latterly they were not with the new French avant-garde. The influence of Corot and Baudelaire is not enough to explain the "Hommock" of 1864, reproduced in colour to refuse the Irwin's own argument that Glasgow painting owed nothing to Impressionism. It was, too, not only in Glasgow that the relationship with France developed. On the coast, William Yule, to whom the Irwins do not mention, was a devoted admirer of the Impressionists, and his work was a direct and unselfconscious observation of nature. It must have been this that established their sympathy with developing naturalism in the continent, first in Holland, then in France, and it is hard to believe that latterly they were not with the new French avant-garde.

In a work of this scale some mistakes are inevitable. These are scattered throughout. Calling W. A. Runciman a "Scottish painter" for example, and the painting "The Heart of Midlothian" as a "Scottish painting" are mistakes, but they are sometimes more serious and at least forgivable when they can be corrected from printed sources. For example Gavin Hamilton's "The Plan of the City of London" which he wrote about in 1794, was not a plan of the city, but a picture of the city, and it is a pity that the Irwins do not mention it.

Walter Runciman, Ferguson's publisher and Norrie's member of the Cope, expressed the common aspiration of this group when he declared in 1774 that he would make a book of *Scottish Painting* 'not a history, but a picture'. The Cope's aspiration was to make a book of *Scottish Painting* 'not a history, but a picture'.

Celestial mirrors

By Tamara Talbot-Rice

STEVEN RUNCIMAN:

Byzantine Style and Civilization 229pp including 148 illustrations. Penguin. Paperback, £1.50.

Many books concerned with style are themselves all too often lacking in style, but Sir Steven Runciman tells the story of Byzantium's artistic development with elegance and clarity. The book forms part of a series in which the terms style and civilization refer, to quote from the editorial foreword, to "the history and problems of style in European art". This narrow appraisal of a civilization overlooks many of its important factors.

Here the author carefully keeps within the prescribed boundaries of style, music, poetry, arithmetic, philosophy, and so on, and ignores even though the Byzantines were particularly interested in those subjects. Geometry and optics, however, receive due consideration since a sound knowledge of both subjects was essential to the empire's architects and artists. Optics had an additional attraction for the Byzantines since light—God's creation, as Sir Steven is at pains to point out—was important to them for spiritual as for artistic reasons. Even more attention is rightly devoted to defining the Byzantine conception of Christianity and kingship for these were the two bases on which the empire, its constitution, art and civilization were firmly founded.

Many of Sir Steven's theories are in sympathy with those put forward by Gervase Mathew in his perceptive study, *Byzantine Aesthetics* (London, 1963). Like Mathew, Sir Steven stresses the significance of Byzantine Hellenism, the synthesis of which the cent played in sponsoring and developing the arts, and the private patronage extended to architects and artists during the final phase of Byzantium's existence. Sir Steven, however, goes further than Mathew does on what the latter defines as "the Byzantine zeal for nature frozen and unsummed". Indeed, he sets out to prove beyond doubt that that zeal did not prevent the style from evolving in accordance with the tastes of successive generations.

The book falls into seven chapters. The first deals with the adoption of Christianity and its impact on the Byzantines; the second with the transformation in the sixth century of the early Christian style into the fully formed Byzantine. It was then that the emperor came to be accepted as God's vice on earth. In that capacity both he and his residence acquired sanctity, and emperor, church and palace provided the nation with a terrestrial counterpart to the heavenly sphere by mirroring, however faintly, the role of the angels. The role of the emperor as God's vice on earth is assessed in the third chapter. In the fourth, Sir Steven discusses Byzantium's second golden age, when the arts were at their height. Like all golden ages, it came to an end, but the spirit which lay behind it and which was in turn fostered by it, survived the trials which a succession of political, military and economic disasters imposed on the nation.

Portrait of a painter

DEREK HUDSON:

For Love of Painting. 178pp. Pater Davies. £4.50.

Sir Gerald Kelly, president of the Royal Academy, was a vicar's son from Camberwell. He knew Rodin pretty well, Degas quite well and met Cézanne once. He gave his friend Somerset Maugham the greatest gift in an appreciation that bore fruit in *The Modern Art*. Such lapses are not serious, but they do suggest a lack of finish.

Even in the age of inflation the book is exorbitantly expensive. Its standard of production does not justify the cost. The seven chapters are very good, but wherever there is a reference to the work of a painter, the name of the painter is not given. It is a pity that the Irwins do not mention it.

The fervour with which the Byzantines continued to the last, to cling to their beliefs, helped to inspire a fresh generation of artists. Though they were employed by patrons of a new social class, there was no element of the nouveau riche in either group, and the artists created such superb figurative religious works that many now rank among Europe's masterpieces. Inspired creativity died with Constantine's fall, but in the seventh century the reader finds that the marks of considerable merit continued to be produced for a time on Mount Athos as well as in Greece, Crete, Moldavia and Wallachia. Sir Steven tentatively suggests that, had Byzantium endured, its architecture might well have developed along lines similar to those adopted at Bucharest and Jassy: an intriguing, if not wholly convincing idea.

There are several other statements in the text that are open to discussion. Taking the suggestion on page 148 that "the Byzantine style of painting was chiefly confined to the provinces" is surely more probable that the mural painters provided the manuscripts with their carvings, even painters could hardly have done so since they were accustomed to work on a flat surface restricted in scale. Only an exceptionally gifted icon painter could have acquired the sympathy and intuitive understanding of architecture essential to mural painters and mosaicists. Since most of the surviving mosaics are essentially metropolitan in character, it seems unlikely that their carvings could have been furnished by anyone other than the urban mural painter.

The effect on the artist of his status as a junior civil servant seems a little overstressed: a junior civil servant the artist may have been, but he embraced anonymity because he was a painter, not because he was a civil servant. The artist's status as a junior civil servant seems a little overstressed: a junior civil servant the artist may have been, but he embraced anonymity because he was a painter, not because he was a civil servant.

These reflections in no way detract from the merits of this exceptionally lucid and delightful account of a great period of art. The well-selected illustrations complement it and are agreeably presented and reproduced. The layout is pleasing to the eye, not least because the text is accompanied by numerous footnotes and lengthy captions, the commendably short entries in the list of plates containing all the information needed for a book of this type. A few mistakes are noted, but the book is a useful index is provided, although a trivial point—the entry for Michael Psellos should read page 128 and not page 123.

William Weaver

Journeymen copy, gentlefolk draw

By Nigel Glendinning

D. ANGLUO and A. E. PEREZ

SANCHEZ (Editors):

A Corpus of Spanish Drawings

Volume 1 (1400-1600)

219pp. Harvey Miller. £25.

The publication of the first volume in a series on Spanish drawings to cover the four centuries from 1400 to 1800 is an important event for art-historians and others with an interest in European art. The intention of the editors, D. Angluo and A. E. Perez Sanchez, leading authorities in their field, is to catalogue and reproduce all known drawings in public and private collections made in Spain during the chosen period. Much new material will, no doubt, be brought to light, and Volume 1 reproduces for the first time black and white copies of many of the most important drawings of the period.

The organization of the catalogue itself is unimpressive. Material is listed in alphabetical order of artists. Works by anonymous authors are listed by subject at the end of the book. Doubtful and rejected attributions follow immediately after works which are definitely in dispute, and there is a considerable plan to add any new drawings that come to light after publication in an appendix to the next volume to be issued. The system of cross-referencing is reasonably satisfactory, but it is a pity that the plates do not always keep each artist's work together. There are some serious deficiencies. Although anonymous drawings are listed by subject,

works by known authors follow no discernible pattern, whether of medium, date or theme. At least one instance of an arrangement by date would clearly have been useful, namely, in Miguel Barroso's series of drawings for volumes in the Escorial, most of which are dated in Latin. Had this been done there would have been a more rational grouping of illustrations on plate 7. Catalogue No 18 should come first, and be followed by other drawings made in February 1588 (Nos 20 and 19), in May and June 1605 (Nos 17, 15, 16, and 22—in that order), and finally in September (No 21). It is also a matter for regret that less information is included about provenance than is sometimes known; that no watermarks are recorded, even in the case of anonymous works where it is particularly desirable; and that, in a number of instances, really fundamental details such as the measurements of the drawings have been omitted.

The most serious drawback to the book, however, is the quality of the reproductions. No attempt has been made to relate the size of the plates to the dimensions of the original. A casual reader might think, for instance, that Alonso Berruete's "Two Male Nudes" (in the Uffizi) was rather larger than the same artist's drawing of "The Saviour" (in the Uffizi). Yet a significant difference in scale is apparent. And too often the tonal contrast of the illustrations is inadequate. El Greco's "St. John the Evangelist" (in the Uffizi) has been better served by earlier publications, and these are by no means exceptions. Cost may well explain the lack of colour plates which would do more justice to the original. Yet a publisher who spends money on a two-tone three-page might be expected to provide rather fewer sentences, or even hemi-demi-semicolon, plates.

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New Poems 1973

Oxford University Press

out of touring it is not a fact that it is no content of the Chinese radicalism. According to Mr. Rosenberg it was the theory of Rodinism, at which Cervile finally arrived. Mr. Rosenberg has presented Cervile's idea of Rodinism, coupled with his radicalism, yields a theory in which the revolutionary leaders actively participating in the process in what is essentially a permanent revolution; Mr. Rosenberg's analogy with the Chinese Culture movement, therefore he can present this as Cervile's theory as well as his own, but two difficulties to overcome. The first is that Rodinism, which seems to have much of the positive content of Cervile's theory, particularly of the "Cervile" part, to the Communist is indeed not Mr. Rosenberg's simply Rodinism. The second is that the latter is not a theory, but a political program. Unqualified theory have

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Locke and key

By Michael Irwin

IRELENE MOGLEN:
The Philosophical Irony of Lawrence Sterne

722p. Gainesville, Florida: The University of Florida Press. \$7.50.

Irene Moglen states in a preface to that her purpose "is to consider the sources of Sterne's vision and his expression through the novel's form, characters, and themes." But she laments that

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Shuller effects are gained by such transitions, lengthy repetitions and amplifications, constant expressions and repetitions. Further syndetons and cataphoras tend to emphasize the part of a complex multiplicity of the book. The style is not exactly unbecomely, but is only far from unbecomely. The solemnity of diction is everything itself, but more than that, it is inappropriate to the subject. It is somewhat of a larger defect: an absence of humour or of any evidence of a responsive human

history so firmly concentrated in essentials, so carefully pruned of all extravagance of detail, so free from the element of sheer propaganda characteristic of much current Western writing about Soviet affairs. Indeed so rational and so judiciously adapted to take a balanced view, even to otiose to say what would be said in extenuation of Stalin's attitude, independent on specific points, the book for Mr. Khrushchev is in danger of incurring from some of the red-baiters the ludicrously unjustifiable charge of being an apology for Stalin.

It is worth taking a look at some of the crucial issues in this light. As such achievements as the universal literacy, a social experiment of education, a great acceleration of the Soviet economic system, may be credited to the Stalinist, but the personally

Stalin hailed as triumph, and converted into a system, countless. If he had been driven to accept them, would have treated as harsh and temporary sacrifices.

Every historian, however, has his own ideologically conditioned angle of approach; and Professor Noye's analysis of the Russian Revolution and imperialism, can be identified. He is the worshipper of Western capitalist society. His ideals are humane, his implications socialist. He might perhaps be called a humanist and a social realist. In English terms he is a Fabian.

But this brings what it is certain

complexities, more revelations, twists of policy, "thaws" and "freezes" can be anticipated. The Soviet Union is not the only country where economic crises have occurred, but the book does throw a searching light on some of these processes at work.

This is, nevertheless, an extremely odd book, and one has to guess how it came to be what it is. I suspect that the author had some ambition to write an intellectual biography of Bukharin (the first chapter is "Bukharin's Life"), but remarks rather ruefully in the introduction that he has not the time to do so. The next biography "has helped to give Soviet Trotsky to the place he deserved in Soviet history, or less in western literature," and the last chapter is devoted to the "new" mold to Bukharin. But the character of a biography depends on the

In a very broad sense this is true. Concentrated planning and decentralized administration, the better balance between industry and agricultural priorities for producer or consumer goods, controlled versus market prices—all these problems were debated in the 1920s, and are being debated today. Times change, but recur in their changed form. The abandonment of inefficient and oppressive bureaucracy is as much a current policy of the new leadership as more bread and butter, or a wage-polit in the great debate, v.

For the first time relations among nations, society, social groups, community were scrutinized.

This is a work of imaginative sight as well as of scholarship. It has been triggered off by words that all this has something to do with Bukharin, we should complain too much. All one can say is that Mr Lewin might write a more sober, though less readable, book if Bukharin bee had not huzzed in bonnet.

Daily Mirror

EVERETT ZIMMERMAN :
Defoe and the Novel
190pp. California University Press.
£4.80

To his contemporaries Defoe was little known; he was insignificant except as the paradigmatic Grub Street hack. The vast extent of his published writing was explained in terms of the abandonment of mind, not presence. To us his isolation seems like heroism, for his radical or anti-establishment manner is that of a person who has trooped inside an alien class system and emerged elatedly. He has no Addisonian certainties, no Popenot confidences, no elegance. On the surface Defoe may seem rough and primitive, and many critics have forsaken the priority of literary taste for the intellectual manliness back-grounds: Defoe and human nature, Defoe and human nature, Defoe and bourgeois capitalism, Defoe and the supernatural, and so on. The twentieth-century critic is in love

with the little psycho-analytic details which he reads and which he lets enlighten the development of her energy. Inadequacies reduce appeal. There is too much of what we call "style." When Defoe is muddled, yawns, pretence and belongs with Defoe. Moll Flanders as a human being is limited; she is not, of her own accord, 'the problem' approach of other

Melene Moglen states in a profatory note that her purpose "is to consider the sources of Sterne's violence and its expression through the novel's forms, characters, and scenes". But she immediately

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Similar effects are gained by heretofore transitions, lengthy repetitions and amplifications, constant corrections and revolutions. Further asyndetons and cataphoras tend to emphasize the similarity and diversity which are part of a complex multiplicity. Much of the book is in this manner: not exactly untranslatable, but only far from readable. The solemnity of diction is overpowering in itself, but more than that, it is inappropriate to the subject. It is symptomatic of a larger defect: an absence of humor or of any evidence of a response to human existence.

essentials, so carefully pruned of every excessiveness of detail, as free from this element of shirking propaganda abuse as the most current Western writing about Soviet affairs. Indeed so rare nowadays is the attempt to take a balanced view, even to state to say what could be said as a concession to the other side, that one is tempted to wonder on specific points, that Professor Nove may be in danger of incurring from some of our red-baiters the ludicrously unjustifiable charge of being an apologist for Stalin.

It is worth taking a look at some of the crucial issues of the Soviet-Sinich achievements as "almost universal literacy, a social system of education, a social security system" may be credited to the Soviet Union, but personally I doubt whether like Churchill, who

ALICE NOVE :
Stalinism and After
205pp. Allen and Unwin. 14.75
(paperback, £2.35).

MOSHE LEWIN :
Political Undercurrents in Soviet
Economic Debates
373pp. Plunk. £3.95.

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Daily Mirror

**CHILDREN'S
LIBRARY
PETITION
1976**

NOW INVITED

21st February 1976

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By Joseph Lee

The story of Charles F. Johnson's religious life is a dramatic one. G. V. Wiggins has shown that it can be understood only in the context of the religious and political life of the time. Johnson's religious life has produced some of the most important monographs in the history of the United States. The general biography of Charles F. Johnson, which would question the character of the man and show how the potential for greatness was realized, is a strong, successful, and well-written work. It is a book that will be read by all who are interested in the life of the man.

The good soldier Chonkin

By Geoffrey Hosking

seems to lie in mind a paragon who would conceal under the intellectual lucidity and gentlemanly behaviour of a nineteenth-century parliamentary debater the iron soul of a Leninist junta leader. Had he rather comported himself with the other two successful founders of political organizations in modern Argentina—Roca and Perón—he would perhaps have made it easier for his readers to understand why Trigueros' *La Vanguardia* was

There is moreover the fear that after so much overdone and successful demythologizing — Dr. Rock has indulged in some mythologicalizing of his own — the description of the Uge Patriotic Movement as a movement is a tangible sign of the tendency. Having skillfully reduced to greyish prose what promised to be an epic chapter in the history of the Argentine, Dr. Rock apparently hopes that a vigorous right-wing will reject some dramatic tints to the conflict. And no doubt the right was aggressive, was indeed the potential source of a crusade for the restoration of the conservative political system of the nineteenth century — even if narrower.

lol Democratic Party to the People's Communist grouping of the People's Democratic League in 1944-45. This is a serious omission. Professor Fumihiko asserts that the success of the People's Democratic League in the parliamentary elections of 1945 was partially due to the "ill-timed" intervention of Prime Minister Fessikuli and certain other authorities, attempts to persuade several leaders not to run, and "general uncertainty and pessimism about the future." It is rather curious, and would seem to ignore the swing to the left which occurred in almost every other

The chapters dealing with the post-1934 period are somewhat cursory. The crises in Russian-Finnish relations of 1938-39 and 1961 are given brief and conventional explanations, with no discussion of the possibility of international political intrigue and manipulation having played a part to play in events. It is a good pity that this occurred outside 1966, since, as the author himself acknowledges in his cannoliteome sentence, that year was something of a watershed in Finnish political life and the fall of the so-called never-kill Yehnnam Party, the internal troubles of the People's Democrats and the Communist Party, the emergence of a more active foreign policy with the concomitant barrage of publicity and propaganda and the somewhat alarming rate of politicization of public life in Finland all fall outside the perspective of this book. In his recently published *History of Modern Norway*, T. K. Berge managed to include a brief section on developments up

The figure of the ordinary soldier muddling through the complexities of warfare and army life is a common enough comic literary prototype, from Falstaff's companions and subordinates through the Good Soldier Schweik to Yossarian in *Catch-22*. So much so that even a finished novel like *Chenikhi* might have been thought an unpromising venture. Yet I would not hesitate to welcome the YMCA Press's publication of Vladimir Voinovich's *Zizni i neobychnnye prikluki cheniya soldata Ivana Chenikhi* ("The Life and Extraordinary Adventures of Private Ivan Chenikhi") as one of the most significant and encouraging events in recent Russian literature.

The story, as far as it has gone to this day, is a pleasant forced landing on a remote collective farm somewhere in western Russia. To stand guard over the army unit nearby, the soldiers of those hopeless soldiers to be found in every unit who is incapable of so much as standing to attention without tripping over himself. On his first superiors swiftly proceed to forget all about him. Anyway, it happens to be June 1941, and they very soon have other things on their minds. So Chonchik, a naturally slothful, his former identity as a soldier and resumes his natural existence as a peasant, even shacking up with the young village postmistress. His life settles into a dull, comfortable routine. Until, that is, the NKVD receives a report, shortly after the German invasion, that there is a mysterious soldier lurking in a village far behind the front lines. The NKVD then adapts to apprehend Chonchik, who would spoil the potential reward for "enjoyment and, besides, Chonchik's "extraordinary adventures" will unfold.

However, the very figure Chookin invites meditation on contemporary Soviet literature is one that deal is changing. Socialist Realist haro has not much of a following recently, strong-willed haro who struggled with adversity, Soviet literature's but what future society is as much relevance to today's Soviet reader as Baouvol or Prica Ignatramandous reorientation to Russian facts has been going on since the late 1950s and seventy years of many Soviet novelists (and of the best of 'ham) have bacon tried to create a new kind of position here, more relevant to the present than the future, pragmatic rather than idealistic, and above all ordinary. Chookin is a kind of neopagan ultra in this process. Volokhonsky, a functionary and a writer, asks what he is doing here. While ritual obsequies towards the classical Socialist Realist haro, he pours into his reader's mouth the golden words of Volokhonsky, and into their hearts from his own ex-

ance a true warrior and champion, well-built, disciplined, a standing example of good military and political training? Or Chonkai, the very opposite of this: a bow-legged, and with protruding ears. Far from being alert, intelligent, determined and disciplined is clumsy, stupid, easy-going, "shambolic" (at least as far as military activities are concerned) is quite different when he is in his hands again).

As a "hero" he springs from much earlier models: Chabliko man, Tolstoy's misrepresents, Leskov's eccentric, already ridiculous "salads" of the northern "folk-epic" type, the stupid peasant of Russian folk-lore who leads a charmed life in communion with animals and nature and whose close familiarity brings him to the fore in victories over the rich, sophisticated and powerful of this world. Let us end pre-literary ecstasies with the Chabliko hero, the "Hakim," whose mysterious rumour has it that he may be the illegitimate son of the last Prince Golitsyn. On the other hand his father may have been a Jew, who, like the "Hakim," is clearly springs from a wider world of the pre-revolutionary popular and literary imagination. The invention of this novel, even of ordinary fiction, is not so sudden; it provides the opportunity for a satire which reveals not

VLADIMIR VOINOVICH :
Zhizn' i neobychsnyye
priklucheneniya soldato Ivann
Choudina
287nn. Paris : YMCA Press. £4.30.

son. This process is intensified when the two of them are set upon one night by a band of hoodlums. The two are separated, and the band decides to add more to physical injury by forcing Tolik to beat Valerka up. Tolik does so with apparent (or genuine?)—there is a delicately poled ambiguity here) zeal, and is afterwards firmly convinced that this memory, of having vindicated himself in front of his friend, Valerka, for his love, feels so strong moral revulsion against his "comrade": he is simply less interested in him now.

These three early major works of Volinovich all show the same preoccupation with the way in which the individual is forced to choose the way in which they evolve a moral sense. But, significantly, what his characters find themselves seeking is not ideals but rather their own personal authentic existence. It is not correct, therefore, to call this kind of literature "moralism," as it is not a human being who acts morally to a consistent manner. Volinovich seems to be saying, "Or, I no grand philosophical terms: ontology prescribes morality." The "moralism" of his "moralism" is not the kind of "moralism" that has been used by Geoffrey Chive or Solzhenitsyn, and for some of the nineteenth century Russian novelists, and I think it applies just as well to Tolstolovich—who, moreover, has a lighter touch than most in his devel-

It is this existential dimension which gives the satire in *Ironia* Chonkin its profundity. The fundamental absurdity which the covetous brings to light is the ineffectual existence forced on everyone by a world of overbearing system of authority, by the way of which the individual is reduced to the status of a mere cog in the wheels of this system come in extreme cases to replace the human personality itself. Chonkin is the ideal control character for this satire because, though he is subject to the external coercion as much as any other person, he is not a victim. Indeed he does not even understand it, and in that way remains spiritually free from it. But when he stands up and is ridiculed by the system, he is not a victim. He is Comrade Stallo because he has two wives, his noivory releases a pent up complex of womanentable subjects which reduces the political commissar to helpless and cross purposes. He is Comrade Stallo because he is the fool who gets everyone at cross purposes and in the process reveals their hidden motives. He is as good a catalyst for showing up the varieties of ineffectual existence as

In contrast to Chonkiki the official characters, stand out in clear relief. Golubev, for example, the collector of the "big" and "small" medals and numerous medals, is a man of unquestionable obedience, softness and only by the liquor he keeps in the farm strong-box. His party ticket is (though not a real boldness, himself) as a man modestly. "When you go to a party, do you want to go to a party, or do you want to go to a party?" Golubev asked him and fearfully anticipated the answer.

the natural cycle and do away with the need for agriculture by living on dung alone.

These coprophilous fantasies are paralleled by his political attitudes. Gladyshev is due only person in the village who not only accepts the existing authority structure, but also accords it genuine devotion, out of belief in its progressive and scientific nature. His devotion is not blind, for building their whole lives out of illusion is essential to the authority structure, as implied to a totalitarian system, and it is complicity which fascinates Vinovoi and which he has investigated

In *By Means of Mutual Correspondence* he shows how a wife can be a built-in more land content pen-friend filtration, exploit by a woman determined to get it lands on a man. And his novel *Degree of Trust* (a portrait of a nineteenth-century revolutionist Vera Fignor) contains one figure the writer Skuratsky, who wants to imitate the life of a revolutionary, and who carries through an assumed role even when arrested and interrogated by the Third Department (the tsarist secret police). Obsessive with a single idea and the capacity for boundless self-delusion characterize all the characters in this novel. It is sad to show how each people can be minor cogs in a huge machine of power.

Is there any "authentic concern" to set against all this? The answer is, yes, to a way. Chomsky is, as I have said, not merely an analytical catalyst, but also a positive force. He has a "function" in any way like the classical Socialist Realist hero. The reader would actually wish to see Chomsky as a model for socialist behaviour. It is rather that Chomsky awakens the reader's humanism and points to the essential differences between capitalism and the gross and inflated inequalities of the system.

There is a further dimension to "authentic existence," however.

Gogol, Fomichov deliberately at-
his usually realistic world to
penetrated new and then
Gogol's "Gentleman" and
confident "scientific" assu-
is that in the course of a
tion the monkey became human
working. Chonchik is puzzled by
himself and contends that, if
the case, then he must ap-
appear to have a better clo-
hums) status. After this alia-
tion, Gledyshev dreams (nr
he dreamed that the farm po-
nished and now more and more
and make a career in the tow-
the novel evolves. It becomes
that this may not have been a
at all, and this pony plays a
and the novel ends with the
the development of the plot.
alternative to the georally ac-
positive of evolution (the kings-
positive thinking) is true, but
the novel is not intended to
to fairytales and folk culture, as
as to a scientific mode of per-
ing the world, which, if they
fantastic, are at least bar-
the novel contains a number
Gledyshev and super-Gledyshev
this world.

[illegible]

By David Kirby

civil war in which the Bolsheviks were implicated, inter-war Finland steadfastly refused to work against

mutually refused to work actively to promote lasting peaceful relations with Soviet Russia. Mutual mistrust was the major cause of the two wars between 1939 and 1941. D.C.

1934-1939. And at the mercy of the Soviet Union, Finland had to come to terms with the reality of a powerful neighbour. In a very real sense, the Penäskivi luster, which guided Finland through the difficult ten years from 1914, was a reflection of the principles of coexistence with Russia which the Finnish nationalists had advocated before a century before.

The official post-war Finnish policy of friendship and cooperation with the Soviet Union has had a considerable effect upon public opinion. One might add, upon the writing of the history. Aspects of Russo-Finnish relations have been examined in great detail by the younger generation of historians. Their pre-war predecessors would have regarded such an occupation as rather improper.

Professor Pander has grown so misty in an intellectual climate of intense Finnish nationalism, and anti-Russian feeling, and while it would be unjust to accuse him of being in that vain, traces of the nationalist attitude are evident in people such as himself working in

to show how these social attitudes were to a large extent responsible for the lack of consideration for the political situation in the USSR. Professor Pankratov's interpretation of the events of 1918 is essentially that of the "White" historians, even though he attempts an awkward juxtaposition with the new wave of interpretations of the Russian Revolution. Although the "White"

"revolution" is used in passing, Professor Pimlitz makes no attempt to give a precise definition. A subject so important as the role of the German side in the war surely deserves more comprehensive and analytical coverage than we are given here.

In his treatment of the 1938-44 period, Professor Pimlitz tends to take a similar line, although with some laudable aspects of Pimlitz's point of view. He tells us that the "most particular the collusion of a small group of men to government and the army which ultimately foundered the German war machine." The "negotiations between certain Polish officers and German military leaders, which Mannerheim was aware of," and "the result in a truce agreement which was never kept secret from the president and the Diet; even key members of the government such as the minister of the interior were left in the dark." There is some of it and, indeed, some of it is correct. But the opposition to the war side by Pimlitz with Germany, but this is hardly discussed. Since this opposition had been dealt with by the defence

ANTHONY CLAYTON and DONALD C. SAVAGE:
Government and Labour in Kenya 1895-1963
469pp. Cass, £15.

the wider significance of their work. The day was given primarily in terms of dissonance, a missing strand in Kenyan colonial history (the other two main ones being in their opinion land struggles and race conflict). Scholars with a more radical bent, however, will find the book's devoting insufficient space to consideration of inputs from international capitalism, while students of immediately adjacent countries like Tanzania will doubtless also regret that the devoted attention to the coal section of the East African labour market has led to neglect of others.

But, while the book is unlikely to resolve a totally untroubled record of the contemporary whiteness of Africa, it does offer some indications of detail provided on such subjects as portering in early colonial times, forced labour and the impact of the International Labour Office on British colonial labour.

the establishment of the Kenyan Labour Department and its dealings with local trade unions, immediately after the Second World War, will make it an indispensable research tool for every serious student of British colonialism in East Africa.

Michael Twaddle

CLASSIFIED ADVERTISEMENTS

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For application form, please ring, call or write quoting post reference number

Mr. A. C. Kerr, Personnel Officer, Monklands District Council, 453 Main Street, Coatbridge (Telephone Coatbridge 21314).

Completed forms should be returned by 30th January, 1978.

J. S. NESS,
Chief Executive



monklands
district council



HERTFORDSHIRE
COUNTY COUNCIL

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Applications are invited from CHARTERED LIBRARIANS for the above post which will fall vacant on 1 July 1978 on the retirement of Miss L. V. Paulin, O.B.E.

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County Hall
Hertford

PETER BOYCE
Chief Executive

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201 Bridgegate House, Bridgegate, IRVINE

JAMES M. MILLER
Chief Executive

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Further information may be obtained from the Chief Librarian, Central Library, Northumberland Square, North Shields, Tyne and Wear (North Shields 82811).

Application forms available from:
Chief Personnel Officer,
7 Northumberland Square, North Shields, Tyne and Wear NE30 10Q

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M. H. PHILLIPS, Director of Administration

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Not more than three persons to whom reference may be made should be given. The closing date for applications is 6 February, 1978.

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Salary Grade AP 4

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SCHOOL LIBRARIAN

We require a Chartered Librarian for the above post at the Rufford Comprehensive School, Rufford Road, West Bridgford, Nottingham. Salary will be within the A.P. 3/4 range £2,922-£3,282 p.a. General duties will be given with the experience of a moving house in accordance with the Authority's scheme.

For further details write to the Director of Education, County Hall, West Bridgford, Nottingham or telephone Nottingham 563356, ext. 792. Applications, with names and addresses of two referees, should be sent direct to the Director of Education.

REMINDER

COPY FOR CLASSIFIED ADVERTISEMENTS IN THE T.L.S. SHOULD ARRIVE NOT LATER THAN 10.30 a.m. MONDAY PRECEDING THE DATE OF PUBLICATION.

FELLOWSHIPS

Bulmersha College of Higher Education

Invites applications from, preferably writers of fiction, poetry, or other kinds of Creative Writing, for

AN ARTS COUNCIL
CREATIVE WRITING FELLOWSHIP

for the Academic Year 1976/7

Further particulars can be obtained from the Department of English Studies (ACS), Bulmersha College of Higher Education, Woodlands Avenue, Epsom, Surrey TW20 1HY. Tel.: Reading (0734) 553387, to which applications should be sent by 1st March, 1978.

CLASSIFIED ADVERTISEMENTS

HAMPSHIRE

Applications are invited from Chartered Librarians for the following posts with the Hampshire County Library Service.

1. Senior Librarian, Technical Services AP5 (£3,825-£4,095 p.a.)

Based at County Library Headquarters, Winchester, working direct to County Reference and Cataloguing. The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the College Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

Viewforth, Stirling FK8 2ET

Director of Education

2. Librarian, Requesta Section, Trainee/Career Grade (£2,529-£3,702 p.a.)

Based at County Library Headquarters, Winchester, working to the Senior Librarian, Requesta. Work involves bibliographical processing of requests received from libraries throughout the County.

3. Librarian, Stock Control, Trainee/Career Grade (£2,529-£3,702 p.a.)

Based at County Library Headquarters, Winchester, working to Stock Acquisition Librarian. Work involves editing withdrawals from all service points in the County, redepositing usable material and maintaining County bookstores.

4. Librarian, Leigh Park, Trainee/Career Grade (£2,529-£3,702 p.a.)

To provide professional assistance to the Senior Librarian at Leigh Park Library in Havant District.

5. Librarian, Havant, Trainee/Career Grade (£2,529-£3,702 p.a.)

Based at Havant Central Library with special responsibility for reference services.

For posts 2, 3, 4 and 5 applications will be considered from persons who have completed the Final Examination of the Library Association but are not yet Chartered Librarians.

Removal and disturbance allowance in approved cases up to a maximum of £500.

Application forms and further details from the County Librarian, Hampshire County Library Headquarters, 81 North Wicks, Winchester. Closing date 9th February, 1978. Ref. 0878/L5.

OXFORDSHIRE COUNTY LIBRARIES

ASSISTANT LIBRARIAN

Central Library, Westgate, Oxford.

Librarian's Scale, £2,127-£3,282 per annum

An Assistant Librarian is required to join a team of seven professional librarians working in the General Collection in the Central Library. The General Collection combines a central lending library and a reference library, and the main duty of the person appointed will be to give assistance to readers at the bibliographical services desk, which is the focal point for all lending and reference enquiries.

The minimum salary for a Chartered Librarian will be £2,922 per annum, and for a person who has completed Part 2 of the Library Association Examination or its equivalent £2,529 per annum.

Removal and resettlement allowances of up to £500 and severance allowances of 28 per week will be paid in appropriate cases.

A description of the post and an application form may be obtained from the County Librarian, Central Library, Westgate, Oxford, OX1 1DJ. Telephone: Oxford 816729 or 816609. Telex: 937499. Closing date: 2nd February.

International TV Newsfilm Agency
HEAD OF NEWS RESEARCH

Vienna, the world's leading and largest TV Newsfilm Agency and Film Production Company, has the Agency vacancy in the News Research Section of its London, New York, and Paris offices.

Applicants must be familiar with standard reference work on contemporary affairs and able to maintain a high standard of accuracy in the use of a wide range of reference material. The successful candidate will be responsible for the day-to-day running of the News Research Section and will have a high standard of accuracy in the use of a wide range of reference material.

Further particulars can be obtained from the Department of English Studies (ACS), Bulmersha College of Higher Education, Woodlands Avenue, Epsom, Surrey TW20 1HY. Tel.: Reading (0734) 553387, to which applications should be sent by 1st March, 1978.

Metropolitan Borough of Wigan



Central Regional Council

EDUCATION DEPARTMENT

Assistant Librarian

Falkirk College of Technology

Salary—A.P.III £2,775-£3,380

with placing for appropriate experience.

N.J.C. Conditions of Service

Applications are invited from Chartered Librarians for the post of Assistant Librarian in the College Library.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the College Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

Viewforth, Stirling FK8 2ET

Director of Education

LIBRARIANS

HEREFORD AND WORCESTER COUNTY COUNCIL

LIBRARIAN DEPARTMENT

POST OF SENIOR LIBRARIAN

Applications are invited from Chartered Librarians for the post of Senior Librarian in the County Library.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the County Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

Viewforth, Stirling FK8 2ET

Director of Education

NORFOLK COUNTY COUNCIL

COUNTY LIBRARY

WEST NORFOLK DIVISION

LIBRARIAN

Applications are invited from Chartered Librarians for the post of Librarian in the County Library.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the County Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

Viewforth, Stirling FK8 2ET

Director of Education

PRESTON POLYTECHNIC

ASSISTANT LIBRARIAN

Applications are invited from Chartered Librarians for the post of Assistant Librarian in the Polytechnic Library.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the Polytechnic Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

Viewforth, Stirling FK8 2ET

Director of Education

NEWCASTLE UPON TYNE POLYTECHNIC

ASSISTANT LIBRARIAN

Applications are invited from Chartered Librarians for the post of Assistant Librarian in the Polytechnic Library.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the Polytechnic Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

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Director of Education

ROYAL POSTGRADUATE MEDICAL SCHOOL

UNIVERSITY OF LONDON

SENIOR LIBRARIAN ASSISTANT

Applications are invited from Chartered Librarians for the post of Senior Librarian Assistant in the Royal Postgraduate Medical School Library.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the Royal Postgraduate Medical School Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

Viewforth, Stirling FK8 2ET

Director of Education

INNER LONDON EDUCATION AUTHORITY

LIBRARIAN

Applications are invited from Chartered Librarians for the post of Librarian in the Inner London Education Authority.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the Inner London Education Authority.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

Viewforth, Stirling FK8 2ET

Director of Education

INNER TEMPLE

LIBRARIAN

Applications are invited from Chartered Librarians for the post of Librarian in the Inner Temple Library.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the Inner Temple Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

Viewforth, Stirling FK8 2ET

Director of Education

KYLE AND CARRICK DISTRICT COUNCIL

LIBRARIAN

Applications are invited from Chartered Librarians for the post of Librarian in the Kyle and Carrick District Council Library.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the Kyle and Carrick District Council Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

Viewforth, Stirling FK8 2ET

Director of Education

LOTHIAN REGIONAL COUNCIL

LIBRARIAN

Applications are invited from Chartered Librarians for the post of Librarian in the Lothian Regional Council Library.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the Lothian Regional Council Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.

Viewforth, Stirling FK8 2ET

Director of Education

SCHOOL LIBRARIAN AND RESOURCES SECTION

Applications are invited from Chartered Librarians for the post of School Librarian and Resources Section in the Lothian Regional Council Library.

The main duties of the post will involve classification and cataloguing of library books and of educational technology materials on a College basis. The person appointed will be required to assist in the general organisation and administration of the Lothian Regional Council Library.

Application forms and further details may be obtained from the Director of Education at the under-noted address. Completed forms are to be returned not later than Monday 9th February, 1978.